

A close-up, artistic photograph of a guitar. The image shows the light-colored wooden body of the guitar, the dark fretboard with metal frets, and the strings. The lighting is dramatic, with strong highlights and deep shadows, creating a sense of texture and depth. The background is dark, making the guitar stand out.

# EDUARDO SAINZ DE LA MAZA

## Música para Guitarra

Una colección única para guitarra del célebre compositor español

A unique collection for guitar solo by the celebrated Spanish composer

# EDUARDO SAINZ DE LA MAZA

## Música para Guitarra

Unión Musical Ediciones S.L.  
Calle Marqués de la Ensenada, 4  
28004, Madrid

## Contents

Homenaje a Haydn	4
El Noi de la mare	7
Añoranza Lejana, estudio	8
Habanera	10
Cançó del Lladre	12
Bolero	14
Campanas del Alba	20
Homenaje a Toulouse-Lautrec	26
Evocación Criolla	32
Platero y yo, Suite	41
Soñando Caminos	66

This book © Copyright 1999 by Unión Musical Ediciones,  
S.L. Madrid (España).  
UMG24075 ISBN 0-7119-6983-3

Cover design and photography by Jon Forss  
Music setting by Andrew Shiels  
Printed in the United Kingdom  
by Caligraving Limited, Thetford, Norfolk

Unauthorised reproduction of any part of this publication by any means  
including photocopying is an infringement of copyright.

## EDUARDO SAINZ DE LA MAZA

Nació en Burgos el 5 de enero de 1903. Es el tercer hijo de una familia con gran sentido artístico. Su hermano mayor, Regino, fue un eminente guitarrista y su hermano Francisco, un buen pintor. Eduardo estudia guitarra en Madrid con Daniel Fortea, a su vez, alumno de Tárrega. En 1916 se traslada a Barcelona, donde da su primer concierto a los 14 años. Estudia guitarra con Miguel Llobet y también violoncello, instrumento del que fue un buen solista y que alterna con la guitarra en sus conciertos públicos, a lo largo de los años 20. Casado en 1925 con la pianista italiana Elda Giacomelli, decide instalarse definitivamente en Barcelona, donde profundiza sus estudios de composición con Enric Morera, célebre compositor catalán y alumno de Albéniz y Pedrell. A partir de los años 50 abandona su carrera de concertista para dedicarse casi exclusivamente a la composición y a la docencia mientras su hermano Regino – que estrenó el ‘Concierto de Aranjuez’ de Rodrigo – prosigue su carrera de concertista internacional. Murió en Barcelona el 5 de diciembre de 1982.

Como compositor, su catálogo es importante y variado. Destacó como arreglista de obras populares del folklore español, pero hoy son aún más apreciadas sus composiciones originales. Utiliza un lenguaje ecléctico, con influencias impresionistas,<sup>6</sup> pero muy enraizado en la tradición musical española. También el jazz influyó en su obra, generalmente íntima y lírica, en la que destaca la Suite ‘Platero y yo’ una de las composiciones más notables para guitarra, del siglo XX español.

Eduardo Sainz de la Maza was born in Burgos on 5th January 1903. He was the third son of an extremely artistic family – of his brothers, Regino was an eminent guitarist and Francisco a great painter. Initially, Eduardo studied the guitar in Madrid with Daniel Fortea, a pupil of Tárrega. In 1916 he moved to Barcelona, where he studied guitar with Miguel Llobet, giving his first concert at the age of 14. At this time he also studied the cello and in fact during the 1920s he performed as a soloist of both the guitar and cello. When Eduardo married the Italian pianist Elda Giacomelli in 1925 he decided to move to Barcelona, where he studied composition with Enric Morera, a famous Catalan composer who was a pupil of Albéniz and Pedrell. By the end of the 1950s he had abandoned his career as a soloist to dedicate himself almost exclusively to composing and teaching, leaving Regino to continue as the international soloist (giving the premiere of ‘Concierto de Aranjuez’ by Rodrigo). Eduardo Sainz de la Maza died on 5th December 1982.

A significant composer who produced a great variety of work, Eduardo Sainz de la Maza has always been well-known for his arrangements of Spanish popular folk songs, but it is his original compositions which are seen as most important today. The musical language he employed was eclectic, combining impressionistic influences with deep rooted Spanish musical tradition. Jazz was also an influence, although the majority of his works are intimate and lyrical, as is the ‘Platero y yo Suite’ – one of the most notable compositions for guitar of the 20th century.

# HOMENAJE A HAYDN

E. SAINZ DE LA MAZA

**Moderato** ♩ = 116

The musical score is written for a single melodic line in treble clef. It begins with a tempo marking of 'Moderato' and a metronome indication of 116 beats per minute. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score is divided into several measures, some of which are grouped by slurs and labeled with Roman numerals: CII, CVII, CVIII, CVII, CV, CIII, CX, CIX, and CV. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). There are also accents and slurs throughout the piece. The final section is marked 'Legato' and includes fingerings for the right hand, such as 1, 2, 3, 4, 5, and 6.

© Copyright 1957 by Eduardo Sainz de la Maza.

© This edition Copyright 1998 Unión Musical Ediciones, S.L. Madrid (España).  
All Rights Reserved. International Copyright Secured.

[illegible]

CH I

*a tempo*

CH I

CVII

CVII

CVII

CVII

CVII

CV

CVII

*f*

CV

CH I

CX

*mf*

*p*

*cresc.*

CIX

CV

*cen do*

CH I

*a tempo*

*rit.*

*ff*

CH I

CIV

CIX

*f*

# EL NOI DE LA MARE

Canción de cuna popular catalana

E. SAINZ DE LA MAZA

**Moderato** ♩ = 97

CII CIII CIII CVII

6ª EN RE

*ingenuamente espressivo*

CVII CV CII

CH

*destacado el canto*

1. har. 12

*a tempo*

CVII

CVII

**Lento**

har. 12

*rall*

*sensibile*



# AÑORANZA LEJANA

## Estudio

E. SAINZ DE LA MAZA

**Allegretto mosso** ♩ = 116

CVII- CIII- CVIII- CVII- CVII-

*mf*  
con ritmo alegre

CIII

*mf*

rit.

*mp*  
a tempo

CV- CVII- CII- CIII-

*rit. molto*  
*p*

CIII

*mf* a tempo

*poco rit.* *a tempo*  
*p subito*

CH — CI — CH — CHH — CI — CH — CX —

CVII — CH — CH —

*poco rit.* *p a tempo*

CH — CHH — CH — CI —

*rit.* *mf a tempo*

CH — CH —

*p* *mp e sempre a tempo*

CVIII — CVIII — CVIII —

har. 12  
*vibr.*  
*f deciso*



rit.

ff

mf

rit.

D.C.

lánguido

con ritmo de claves

dim.

har. 12

# CANÇÓ DEL LLADRÉ

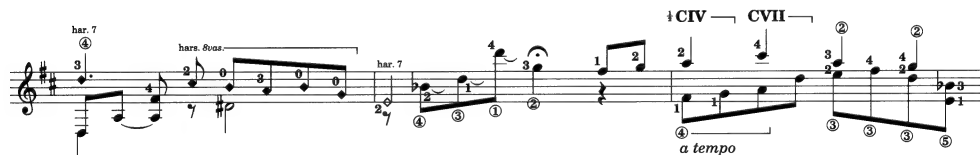
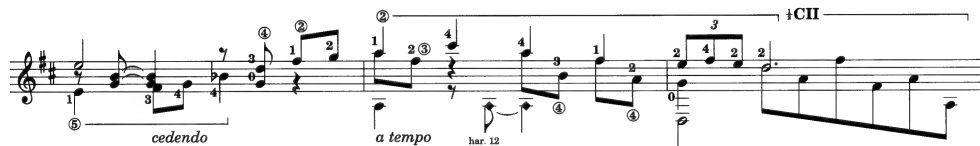
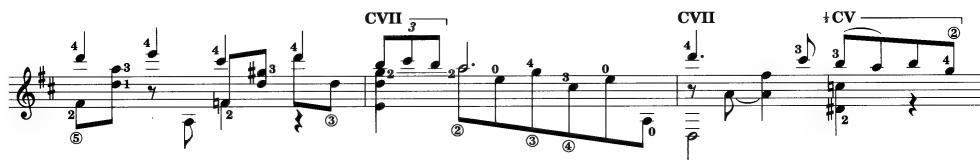
Popular Catalana

E. SAINZ DE LA MAZA

**Allegretto** ♩ = 95



**Moderato cantabile** ♩ = 76



3  $\dagger$  CII

*poco rit.* *a tempo*

$\dagger$  CV

2

CVII

CVIII

2

har. 10

*cedendo* *a tempo*

3

har. 7

harm. 8us.

har. 7

*a tempo*

har. 7

har. 9

har. 7

har. 12

har. 7

har. 12

*a tempo*

CVII

2 3

4

*a tempo* *cedendo*

# **Più mosso**

1

2

har. 7

har. 12

*a tempo* *rit.*

A mi hermano Regino

# BOLERO

E. SAINZ DE LA MAZA

*f metalico*

*p*

*f*

*poco rit.*

*a tempo*

*p*

*muy marcado*

*f*

*mf*

III

IV

V

V

V

III

IV

V

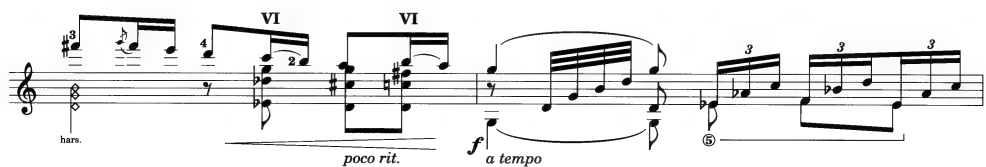
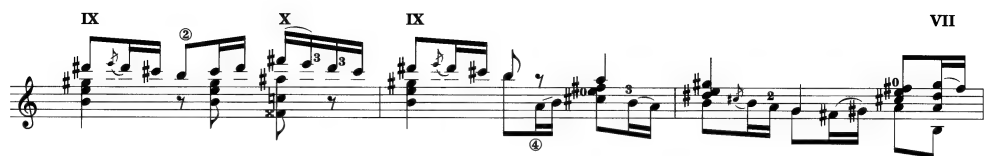
V

IX

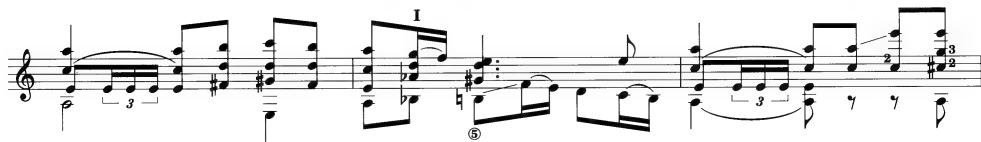
VII

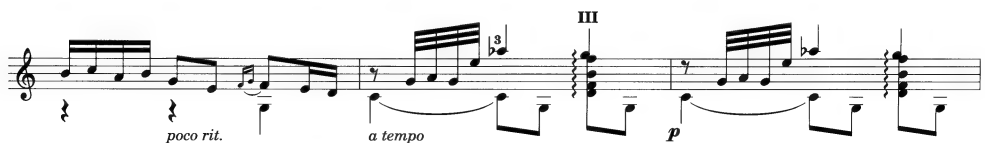
IX

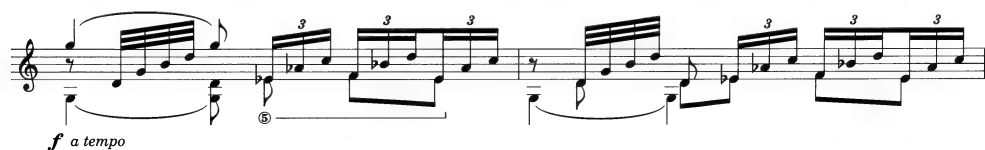
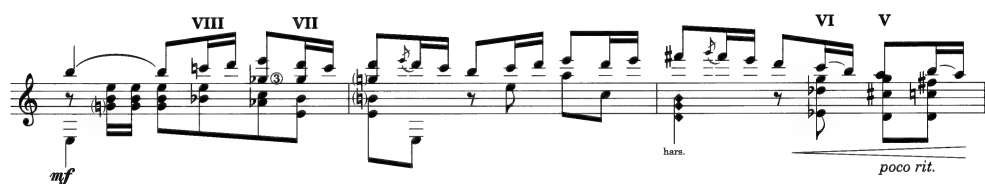
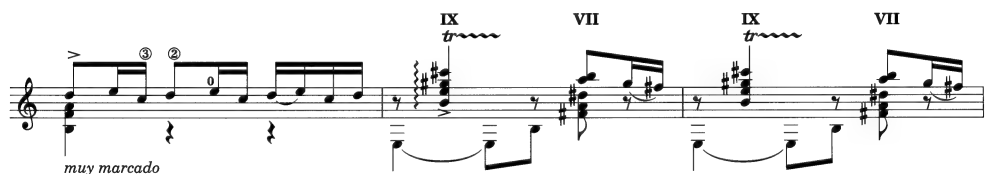
VII













A mi hermano Regino

# CAMPANAS DEL ALBA

E. SAINZ DE LA MAZA

**Allegretto** ♩ = 84

The musical score for "Campanas del Alba" is written for a single melodic line in 3/4 time. The tempo is marked "Allegretto" with a quarter note equal to 84 beats per minute. The score is divided into six staves. The first staff begins with a mezzo-forte (*mf*) dynamic and includes fingerings (3, 0, 2, 0) and a slur. The second staff continues with a mezzo-forte (*mf*) dynamic and includes fingerings (2, 4, 0, 4, 2, 4, 3, 2, 3, 2). The third staff starts with a piano (*p*) dynamic and includes fingerings (3, 2, 4, 3, 2, 4, 3, 2, 3, 2) and a slur. The fourth staff continues with a piano (*p*) dynamic and includes fingerings (3, 2, 4, 3, 2, 4, 3, 2, 3, 2). The fifth staff begins with a mezzo-forte (*mf*) dynamic and includes fingerings (3, 2, 4, 3, 2, 4, 3, 2, 3, 2). The sixth staff concludes with a mezzo-forte (*mf*) dynamic and includes fingerings (4, 3, 3, 3). The score includes various dynamics (*mp*, *mf*, *p*, *poco rit.*, *a tempo*) and includes fingerings, slurs, and a repeat sign. The piece concludes with a key signature change to D major.

CII

CII

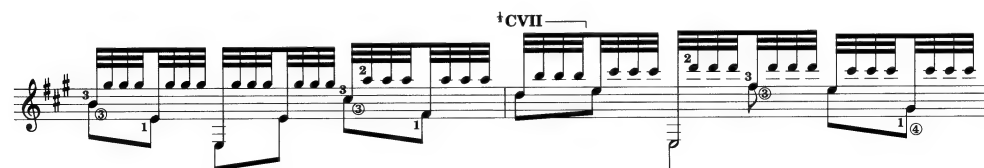
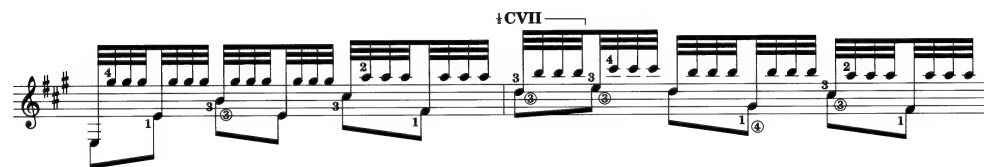
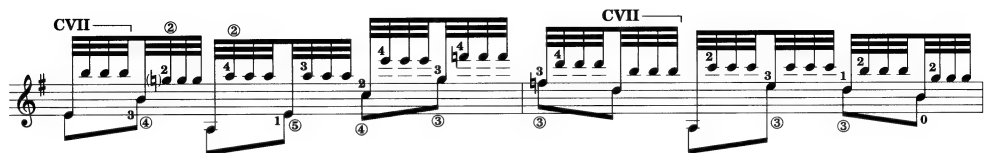
CII

*poco rit.* *a tempo*

CII

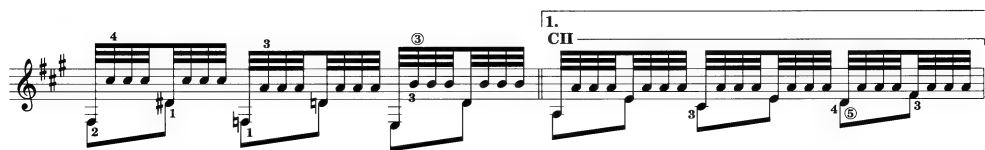
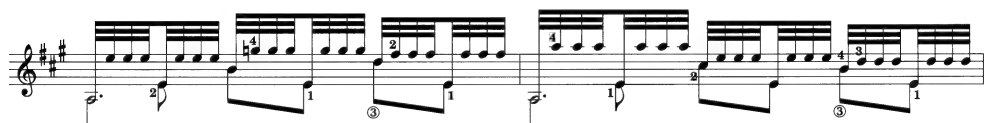
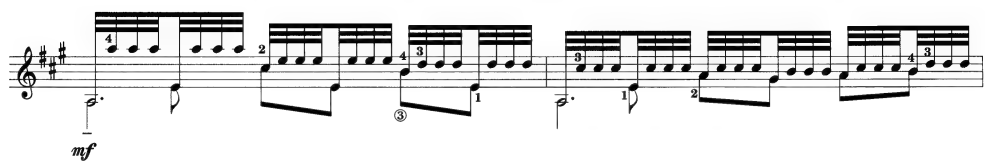
CII

CIV CV

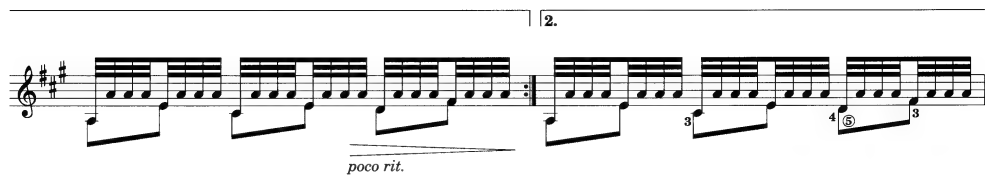


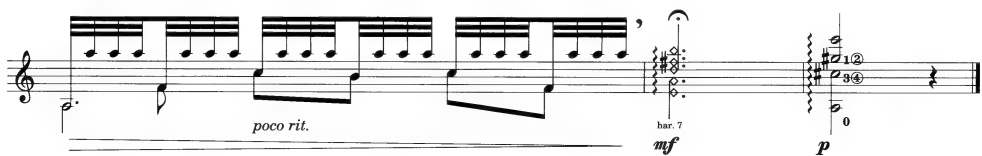
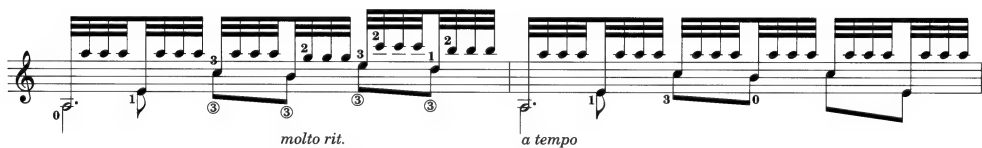
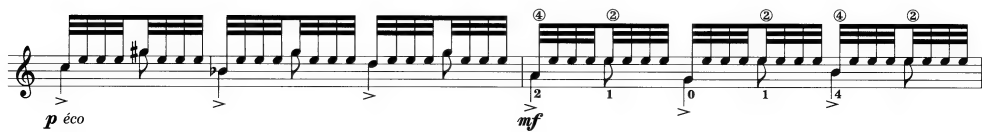
The musical score is written for guitar in D major (two sharps). It consists of six staves of music. The first four staves are a continuous sequence of sixteenth-note patterns. The first staff begins with a quarter note D4, followed by a series of sixteenth-note runs. Fingering numbers 1, 2, 3, and 4 are indicated throughout. The fourth staff ends with a forte (*f*) dynamic marking. The fifth and sixth staves are marked 'CIII' and contain more complex patterns, including slurs and additional fingering numbers such as 2, 3, 4, and 6. The notation includes various accidentals (sharps and naturals) to maintain the D major key signature.





1.  
CII





# HOMENAJE A TOULOUSE-LAUTREC

E. SAINZ DE LA MAZA

**Tempo de vals**

**Allegretto comodo** (♩ = 160)

**CVIII** **CV**

*mp* *Llegero e grazziosamente ritmico*

**CVIII** **CVI** **CVIII**

*rit.* *a tempo* *mp*

**CV** **CVI** **CVIII**

*rit. molto* *mf* *a tempo cede* **Meno mosso** (♩ = 144) *ten. rub.* *mf* *espressivo*

*a tempo* **CVII** **CVIII**

*a tempo* **CII** **CIV** *ten. rub.*

*a tempo* **CVIII**

CV

ced. - - - string. - - rub. - - a tempo - - rit.

Più mosso

a tempo rit.

Tempo 1°  
CII

ced. - - - string. rub. - - - a tempo rit. string.- rub. a tempo rit.

Più mosso

leggero

CVII

p cresc. - - - poco a poco - - - mf rit.

CII

mf a tempo

The first system of the musical score for 'The Little Boat' is written in treble clef with a key signature of one sharp (F#). It consists of two staves. The upper staff contains the melody, and the lower staff contains the accompaniment. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The accompaniment consists of a steady eighth-note pattern. The system ends with a double bar line.

The first system of the musical score is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The tempo and dynamics are marked as *mp a tempo*. The music begins with a half note G4, followed by a quarter note A4, and then a half note B4. A slur connects these three notes. The next measure contains a quarter note G4, a quarter note F#4, and a half note E4. This is followed by a quarter note D4, a quarter note C#4, and a half note B4. A slur connects these three notes. The final measure of the system contains a quarter note A4, a quarter note G4, and a half note F#4. A slur connects these three notes. The system ends with a double bar line.

**Moderato** (♩ = 126)

**CHII**

*rit. molto*

*con fantasia*

*rub.* - - - - - *a tempo*

**CHII**

[illegible]

CI — CIII — CIII — CIII —

*ced.* . . . . *a tempo* . . . . . *rub.* . . . . . *a tempo*

CIII — CIII — CIII — CIV — CV —

CVI —

*rit.* . . . . . *a tempo* . . . . . *rub.* . . . . . *a tempo*

CVI — CVII — CVIII — CVI —

*rub.* . . . . . *a tempo*

CVI — CIV —

*ced.* . . . . *anim.* . . . . . *a tempo*

CIII —

*calando* . . . . . *rit.* . . . . . *a tempo* . . . . . *rub.*

CIII — CIII — CIII — CIII —

*a tempo*

1.  
poco rit.

**Allegretto cómodo (Tempo 1)** (♩ = 160)

2.  
rit. - - - - mp

CIII

rit. a tempo  
rit. - - - molto  
mp

**Meno mosso (Tempo 2)**

mf a tempo ced.  
ten. rub. a tempo  
mf espressivo

CIII CII CIV

ten. rub. a tempo  
ced. - - - - rub. - - - -

III CV  
ced.

Più mosso  
string rub. - - a tempo rit. string rub. - - a tempo rit.

CII

Tempo 1  
CII CV  
ced. - - string rub. - -

Più mosso  
a tempo - - string. - sub. - - a tempo rit.

CVII  
p cresc. - - - - - mp

Tranquillo  
CVII  
mf rit. mp har. 12 har. 12



# EVOCACIÓN CRIOLLA

E. SAINZ DE LA MAZA

**Andantino** ♩. = 56

6ª  
EN RE

The first system of the musical score is written on a single staff in treble clef with a key signature of one sharp (F#). The time signature is 8/8. The tempo is marked 'Andantino' with a quarter note equal to 56 beats per minute. The music begins with a melodic line in the right hand and a bass line in the left hand. The right hand features a series of eighth notes, some beamed together, and rests. The left hand consists of a steady eighth-note accompaniment. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte) with hairpins indicating crescendos and decrescendos. The system concludes with a repeat sign.

The second system continues the musical piece. It features similar melodic and accompaniment patterns. A section marked 'marcato il canto' (marked like the song) is indicated by a bracket and a circled '2' above a group of notes. The system ends with a repeat sign.

The third system includes a section marked 'poco rall.' (a little slower), indicated by a bracket and the text above the notes. The music shows a slight deceleration in tempo. The system concludes with a repeat sign.

The fourth system of the score is marked 'a tempo' (at the tempo), indicating a return to the original tempo. It continues the melodic and accompaniment themes established in the previous systems. The system ends with a repeat sign.

The musical score for 'The Swan' is written for a single melodic line on a treble clef staff in D major. The piece is marked 'poco rall.' at the end. The score includes various musical notations such as slurs, ties, and fingerings. The piece is divided into measures, with some measures containing multiple notes and others containing rests. The notation is in a standard musical format, with a key signature of two sharps (F# and C#) and a time signature of 4/4.

**CVI** **CVII**

*a tempo*

*p*

*simile*

**Tempo non rígido: Con fantasia** ♩ = 48

*molto rall.*

har. 5

har. 5

CII  $\neg$  har. 7 har. 7 CIII  
 har. 12  
 CI CIV CVII CV  $\neg$   
*cresc.* *molto* *sfz*  
 CVII  $\neg$  CII CIII 5  
*rall.* *a tempo* har. 5  
 CV CV  $\neg$  5  
 CVIII CV  $\neg$  CII  $\neg$  har. 12  
*rubato* *a tempo*  
 CI  $\neg$  *a m*

Musical notation includes:
 

- Staff 1: Treble clef, key of D major (two sharps), 2/4 time. Chords CII and CIII. Harmonics (har. 7, har. 12).
- Staff 2: Treble clef, key of D major, 4/4 time. Chords CI, CIV, CVII, CV. Dynamics: *cresc.*, *molto*, *sfz*.
- Staff 3: Treble clef, key of D major, 4/4 time. Chords CVII, CII, CIII. Dynamics: *rall.*, *a tempo*. Harmonic (har. 5).
- Staff 4: Treble clef, key of D major, 4/4 time. Chords CV, CV. Dynamics: *p*.
- Staff 5: Treble clef, key of D major, 4/4 time. Chords CVIII, CV, CII. Dynamics: *rubato*, *a tempo*. Harmonic (har. 12).
- Staff 6: Treble clef, key of D major, 4/4 time. Chords CI. Dynamics: *a m*.

vicino al ponte

*rit.*

*p*

*a tempo*

CII 7

har. 12

*mf*

vicino al ponte

*p*

har. 12

CVII

CIX CVII

*rit.*

*sfz*

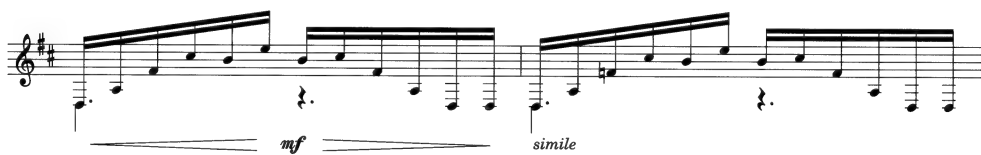
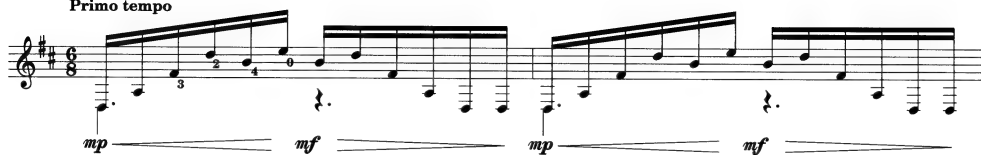
*p*

più mosso

har. 9

*rit. molto*

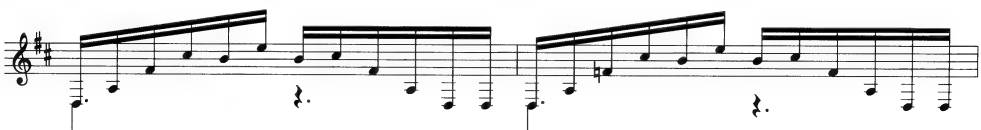
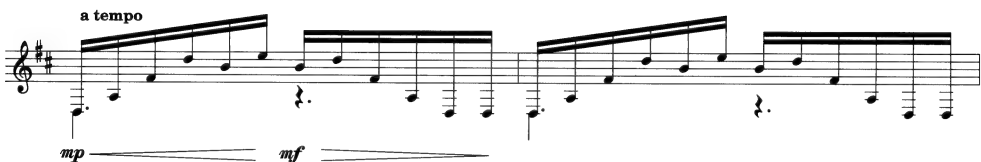
Primo tempo

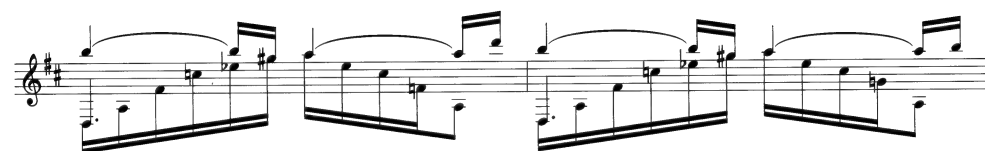
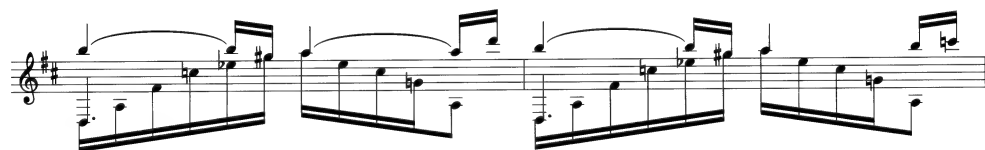


CH



a tempo









# PLATERO Y YO, SUITE

E. SAINZ DE LA MAZA

## I. PLATERO

Platero es pequeño, peludo, suave...

Sólo los espejos de azabache de sus ojos son duros cual  
dos escarabajos de cristal negro.

Lo llamo dulcemente: '¡Platero?', y viene a mí con un trotecillo  
alegre que parece que se ríe, en no se qué cascabeleo ideal.

Juan Ramón Jiménez

**Moderato** ♩ = 95

6ª EN RE

CII — CV —

*mp* *legato e tranquillo*

CII — CIII —

CII — CIII —

har. 12

CI —

*rit.* *mol - - - to*

**Poco meno mosso** ♩ = 88

CIV —

*a tempo espressivo*

The image displays a page of musical notation for guitar, organized into six horizontal systems. Each system consists of two staves: a treble staff and a bass staff.

- System 1:** Labeled "CII" above the first measure and "CIV" above the last measure. It features a sequence of notes in the treble staff, often beamed together, and corresponding chords or single notes in the bass staff.
- System 2:** Labeled "CI" above the first measure and "CV" above the last measure. Similar to System 1, it shows melodic fragments in the treble and supporting parts in the bass.
- System 3:** Labeled "CV" above both the first and last measures. This system continues the pattern of short melodic phrases in the treble staff.
- System 4:** Labeled "CV" above both the first and last measures. The notation remains consistent with the previous systems, focusing on specific intervals and chordal structures.
- System 5:** Labeled "CV" above both the first and last measures. This system introduces some more complex rhythmic groupings while maintaining the overall melodic and harmonic style.
- System 6:** Labeled "CV" above both the first and last measures. The final system concludes the piece with similar melodic and harmonic motifs as seen throughout the page.

The notation uses standard musical symbols, including eighth and quarter notes, rests, and bar lines. Fingerings are indicated by numbers 1-4 below the notes. Chord symbols like "CII", "CIV", "CI", and "CV" are placed above the staves to denote specific harmonic areas or exercises.



CII

*ced.*

har. 12

**Poco meno mosso** ♩ = 88

CIV

*rit.* *mol - - - to* *a tempo* *espressivo*

CII

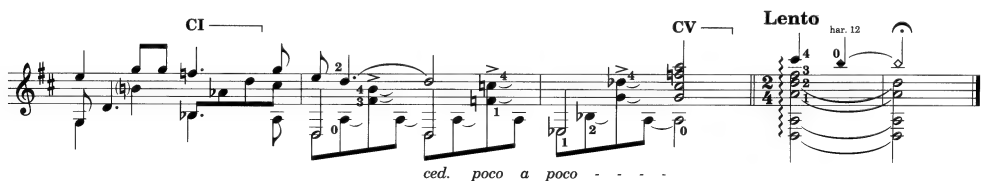
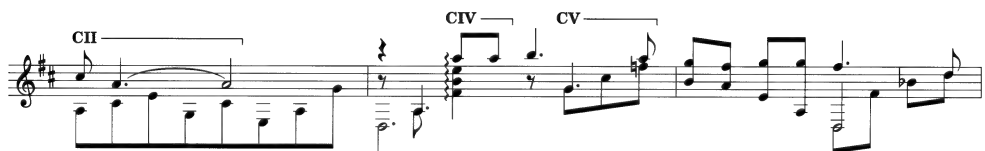
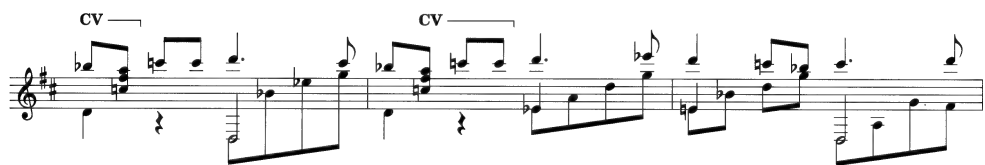
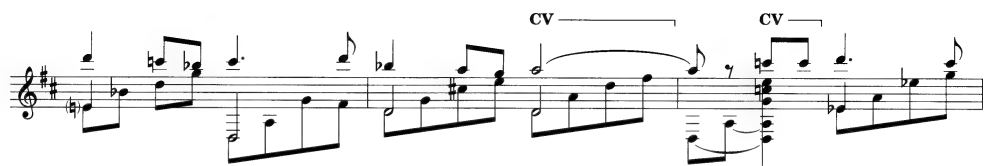
CIV

CI

CI

CV

CV



## II. EL LOCO

Vestido de luto, con mi barba nazarena  
debo cobrar un extraño aspecto cabalgando  
en la blandura gris de Platero.

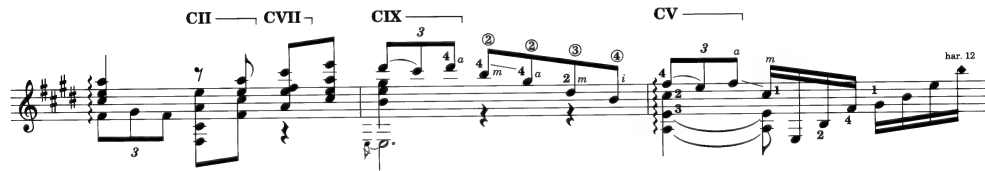
...los chiquillos gitanos, aceitosos y peludos,

...las tensas barrigas tostadas, corren detrás  
de nosotros chillando largamente:

- ¡El loco! ¡El loco! ¡El loco!

Juan Ramón Jiménez

Adagio ♩ = 96



CIV — CIX — *m p* *a m* CIV — CVII — CII —

*poco rit.* *a tempo*

har. 18 har. boca

CVII — CIX — CIX — CVII —

*poco rit.*

CII — CV —

*a tempo*

CII — CIV — CVII — CIX — CIV — CII —

*a modo de una graciosa pirueta*

CIII — CIII — CV —

*har. 15* *rit.* *con yema pulgar*

*har. 19* *har. boca* *har. 12*

*morendo*

### III. LA AZOTEA

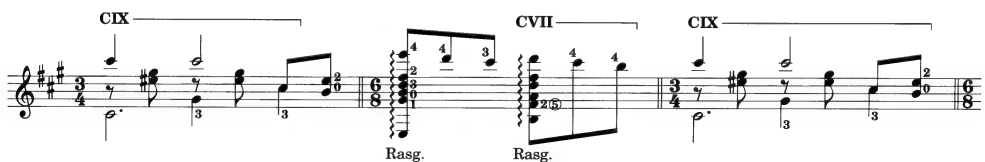
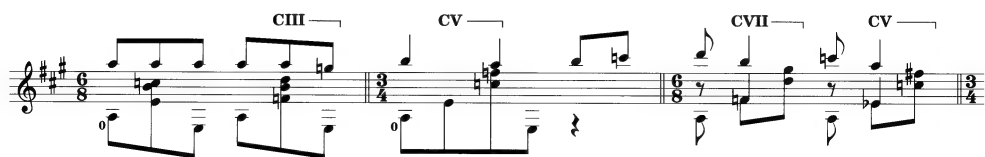
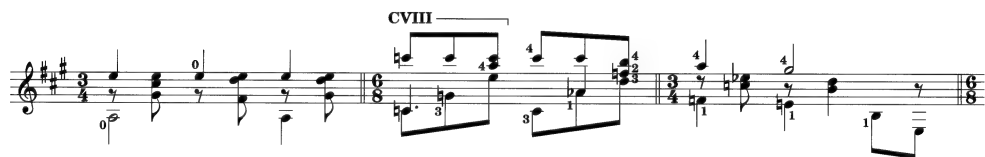
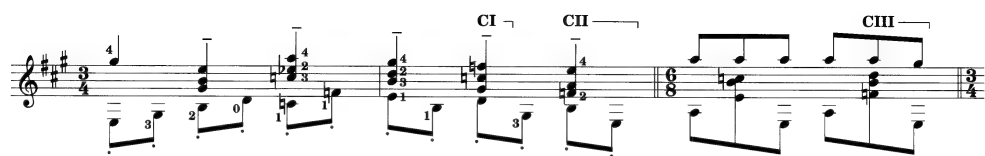
...se domina todo:

ventanas con una muchacha en camisa que se peina, descuidada,  
cantando; el río, con su barco que no acaba de entrar;  
tú, Platero, bebiendo en el pilón, sin verme, o jugando, como un  
tonto, con el gorrión o la tortuga!

**Juan Ramón Jiménez**

[illegible]





CVII — CIII — CII —

Rasg. Rasg.

CII — CII — CII — CII —

CV — CVIII — CIX — CVII — CV — CVIII —

CIX — CVII — CV — CVII — CVII —

CV — CVII — CVII —

1. D.C. 2. CV —

*f* energico *f* energico

# IV. DARBÓN

Darbón, el médico de Platero, es grande como el buey pío...  
 Pero se enternece, igual que un niño, con Platero. Y si ve una  
 flor o un pajarillo, se ríe de pronto...  
 Luego, ya sereno, mira largamente del lado del cementerio viejo:  
 - Mi niña, mi pobrecita niña...  
 Juan Ramón Jiménez

**Andante moderato** ♩ = 66

6ª EN RE

*mf con énfasis*

*con sencilla expresión*

*mp*

CV

CVIII

1.

CVIII

CII

2.

CV

CIV

CII

CI

CIII

*rall.-----*

♩ = 100

*mf* a tempo

2° vez  $p$

1.

*mf*

*p eco*

 $f$ 

$p_{eco}$

*poco rit.*

CII — CV

*mf a tempo*

CV CIII

**Primo tempo**

*cedendo* — — — — — *mf con énfasis*

*string.* — — — — — *ced.* *mp a tempo*

*poco rit.* *a tempo*

CVI CII

*meno mosso* — — — — — *a tempo*

*har. 12* *har. 12*

## V. PASEO

Por los hondos caminos del estío, colgados de  
tiernas madre selvas, ¡cuán dulcemente vamos!...

Juan Ramón Jiménez

**Moderato** ♩ = 66

*p nostálgico*

**CI**

*p*

*poco rit.*

*a tempo*

**CH**

**CI**

CVII CV

*rall.* *a tempo* *rit.* *al Coda* *legato* *p* *a tempo*

CVI

CII

*cresc.*

CII

*dim.*

*D.C. hasta* *rit.*

*Coda*

CV

*rallentando*

## VI. LA TORTUGA

La cogimos; asustados, con la ayuda de la mandadera y entramos  
en casa anhelantes, gritando: ¡Una tortuga! ¡Una tortuga!

Luego la regamos, porque estaba muy sucia, y salieron,  
como de una calcomanía, unos dibujos en oro y negro.

Juan Ramón Jiménez

**Moderato** ♩ = 66

The musical score is written for a single voice part in 3/4 time, with a tempo of Moderato (♩ = 66). The key signature has one sharp (F#). The score is divided into five staves of music.

- Staff 1:** Starts with a piano (*p*) dynamic. It features a series of eighth and quarter notes, with some triplets. A harmonic at the 12th fret (*har. 12*) is indicated. The staff ends with a piano (*p*) dynamic and a slur.
- Staff 2:** Continues the melody. It includes a forte (*f*) dynamic, a piano (*p*) dynamic, and a harmonic at the 8th fret (*har. 8va.*). There are several triplet markings.
- Staff 3:** Features a mezzo-forte (*mf*) dynamic, a piano (*p*) dynamic, and a mezzo-forte (*mf*) dynamic. It includes various fingerings and articulation marks.
- Staff 4:** Includes a forte (*f*) dynamic, a mezzo-forte (*mf*) dynamic, and a tenuto (*ten.*) marking. The melody is more complex with many beamed notes.
- Staff 5:** Ends with a mezzo-piano (*mp*) dynamic and a *rall.* (rallentando) instruction. It includes a mezzo-piano (*mp*) dynamic, a mezzo-piano (*mp*) dynamic, and a mezzo-piano (*mp*) dynamic. The staff ends with a mezzo-piano (*mp*) dynamic and a mezzo-piano (*mp*) dynamic.



har. 19

**Tempo 1**

har. 12

*p*

*p*

har. 8va.

**CIII**

**CIII** har. 8va.

**CIII**

**CIV** har. 8va.

*f*

*p*

*f*

**Poco più animato**

**CII** **CIV** **CV**

**CII** **CIV** **CV**

**CIII** **CV** **CVI**

*f* *sonoro*

*p*

**CIII** **CV** **CVI** **CVII**

*f* *a tempo*

*rall.*

*rit.*

*accel.*

*poco a poco*

**Lento non tanto**

har. 12

har. 19

har. 8va.

*ced.*

*rall.*

## VII. LA MUERTE

Encontré a Platero echado en su cama de paja...  
 Parecía su pelo rizado, ese pelo de estopa apolillada  
 de las muñecas viejas, que se cae, al pasarle la mano,  
 en una polvorienta tristeza...  
 Juan Ramón Jiménez

♩ = 76

6ª EN RE

*mf* *p eco*

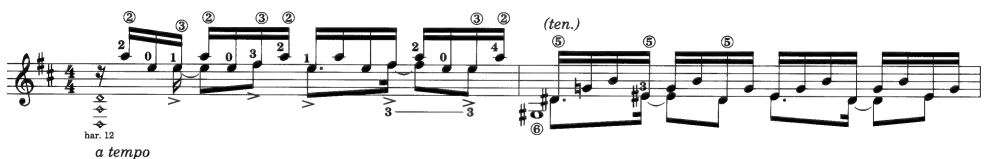
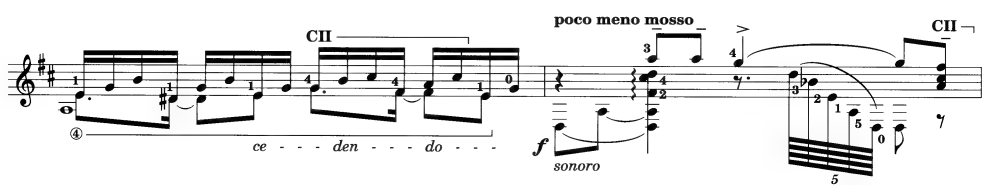
*mf*

*sim.* *ten.* *a tempo* *p*

*mf*

*(ten.)* *CV*



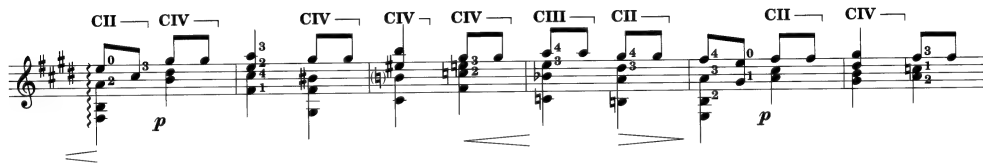
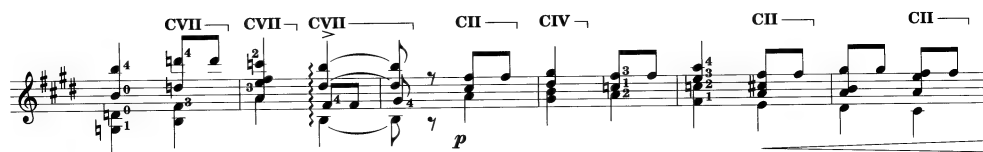


# VIII. A PLATERO EN SU TIERRA

Tú, Platero, estás solo en el pasado. Pero, ¿qué más te da el pasado  
a tí, que vives en lo eterno, que, como yo aquí, tienes en tu mano,  
grana como el corazón de Dios, el sol de cada aurora?

Juan Ramón Jiménez

**Allegretto** ♩ = 108



*p subito* *p cres - - - cen - - -*

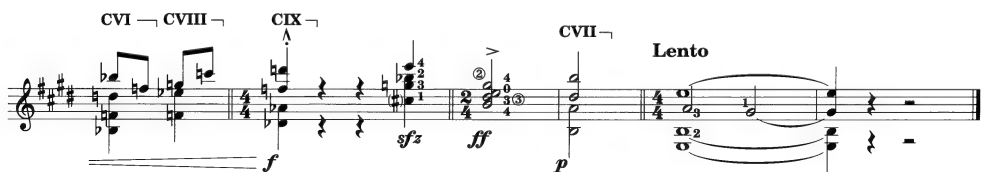
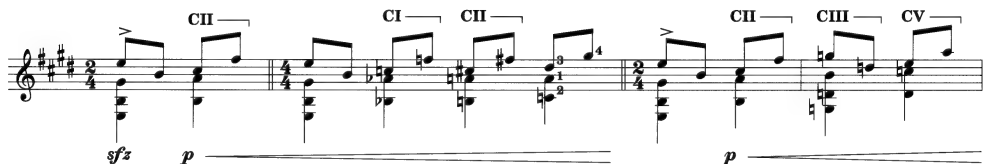
do - - *f* har. 7 *cedendo* - - - **Andantino** ♩ = 96  
*distaccare il canto*  
*mf Legato e espressivo*

The first system of the musical score for 'The Little Shepherd' is written on a single staff in treble clef. The key signature has three sharps (F#, C#, G#), and the time signature is 2/4. The music begins with a key signature change from 2/4 to 4/4. Above the staff, there are labels for chords: CII, CIV, CVI, CIV, CVII, CIX, CVII, and CIV, CII, CIV. The notation includes eighth and sixteenth notes, rests, and various chord symbols. There are also some circled numbers (5, 3, 1, 3, 3, 3) and a circled '2' above the staff.

The musical score for 'Sonoro' by Giuseppe Verdi, featuring a piano and a vocal line. The piano part includes a 4-measure rest marked 'har. 19' and a 2-measure rest. The vocal line is marked 'sonoro' and 'a tempo'.

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some measures containing beamed pairs. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.

[illegible]





# SOÑANDO CAMINOS

E. SAINZ DE LA MAZA

**Andante moderato** ♩ = 56

*mf* *espressivo*

*a tempo*

*molto rall.*

CVIII CII CIII

*a tempo* *poco a poco* *ac -*

*cedendo*

*mf* *a tempo*

*rit.*

*a tempo*

har. 7 har. 12 har. 7 har. 12 har. 7

har. 12  
*molto rall.*

**Poco più animato** (♩ = 60)

*a tempo*

*rit.*

*a tempo*

*poco rit.*

*a tempo*

**Tranquillo** (♩ = 112)

*mp* *legato semplice*

*poco rit.*

*a tempo*

CVI CIV CVI CII

har. 12

rit. a tempo

④ rall. a tempo CVI CIV

CII CIII

CV

rit. a tempo

CV CII

poco rit.

*a tempo* *poco rall.* *a tempo* *rall. molto*

CIV CVII

**Tempo 1**

*mf espressivo* *rit*

*a tempo* *molto rall.*

*a tempo* *poco* *a* *poco* *ac*

CVIII CII

*cedendo*

ce - le - ran - do

CIII

*mf a tempo* *rit.*

*a tempo* *molto rall.*

**Poco più animato** (♩ = 60)

*a tempo*

*rit.* *a tempo* *poco rit.*

*a tempo* *poco rit.*

*a tempo* *mf a tempo*

*cedendo poco a poco*

# **ADVANCED GUITAR MUSIC**

## **from Music Sales**

### **COLECCIÓN DE MÚSICA ESPAÑOLA PARA GUITARRA**

Spanish Guitar Music UMG24067

A superb collection of guitar solos by celebrated Spanish composers.

### **EDUARDO SAINZ DE LA MAZA**

**Música para Guitarra UMG24075**

A unique collection for guitar solo by the celebrated Spanish composer.

### **HOMENAJE: LE TOMBEAU DE CLAUDE DEBUSSY**

Manuel de Falla CH55674

### **MANUEL DE FALLA MUSIC FOR GUITAR**

Arrangements of works from 'El Amor Brujo' and  
'El Sombrero de tres picos' for guitar solo and duet.

CH61249

### **SONATA GIOCOSA**

Joaquín Rodrigo CH01807

### **THE CLASSIC GUITAR COLLECTION**

Volume 1 AM32657

Solos from the fourteenth to twentieth centuries.  
Including works by Bartók, Carcassi, Sor and Giuliani.

Volume 2 AM32665

A unique compilation of short pieces ranging from the  
fourteenth century to Stravinsky and Shostakovich.

Volume 3 AM32673

Outstanding music for guitar players of all standards  
including works by Bach, Mozart and Sor.

### **GUITAR MUSIC OF SPAIN**

Volume 1 AM90240

Over 50 graded traditional pieces, by Bartolomé Calatayud.

Volume 2 AM90241

Compositions by Albéniz, transcribed for guitar.

Volume 3 AM90242

Traditional Spanish and hispanic music by composers such as  
Rodrigo, Calatayud, Llobet, Cardoso, Sainz de la Maza and others.

### **THE RENAISSANCE GUITAR AM35882**

**THE BAROQUE GUITAR AM35890**

**THE CLASSICAL GUITAR AM35908**

**THE ROMANTIC GUITAR AM38993**

Four centuries of solos, duets and songs for classical guitar and lute family.  
Including fascinating background detail, fingering and playing tips.

**Music Sales Limited**

Newmarket Road, Bury St Edmunds, Suffolk IP33 3YB.

**Una colección única para guitarra del  
célebre compositor español  
A unique collection for guitar solo by the  
celebrated Spanish composer**

**Añoranza Lejana  
Bolero  
Campanas del alba  
Cançó del Lladré  
Evocación Criolla  
Habanera  
Homenaje a Haydn  
Homenaje a Toulouse-Lautrec  
El Nói de la Mare  
Platero y yo, Suite  
Soñando Caminos**

Eduardo Sainz de la Maza (1903-1982) fue, además de un guitarrista de éxito un importante compositor. Aunque famoso por sus arreglos de canciones folklóricas españolas, actualmente es su obra original la que se considera mas significativa, destacando la íntima pero lírica Suite 'Platero y yo' como una de las obras para guitarra más notables del siglo XX.

Eduardo Sainz de la Maza (1903-1982) was both a successful guitarist and important composer. Although well-known for his arrangements of Spanish folk songs, it is his original works which are seen as most significant today, with the typically intimate yet lyrical Platero y yo Suite standing out as one of the most notable works for guitar of the 20th century.



28004 Madrid España  
Exclusive distributors:  
Music Sales Limited, Newmarket Road,  
Bury St Edmunds, Suffolk IP33 3YD  
Order No. 00624075